HOUSE OWNER'S PAINT BOOK

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THE HOUSE-OWNER'S PAINT BOOK

How often house-owners feel perplexed and almost helpless when painting time comes around! If only there was one best way to have the work done, and if they could know that way, the doubts and the risk would all disappear. This plain, short talk about house painting is intended to meet precisely that need. The statements are all trustworthy and the booklet may well be kept for future reading. With these foundation principles well in mind, economy, pleasure and satisfaction in painting are within easy reach of anyone. Be sure of your painter, sure of your materials, careful with color and shy of experiments.

of painting the outside and decorating the inside comes up every so often. Every one readily accepts the cost of this work as a necessary incidental expense to having a home, just as clothing and the home itself are necessary to our comfort. It is even possible to think eagerly of the painting season as the time when the home is to be renewed, when different color harmonies and a new set of experiences are to impress us for a while. If we can feel sure that the results of our painting will be satisfying, and that the new color effects are going

to give new pleasure to ourselves and our friends, we shall think of painting time very much as we do the occasion of buying new clothing.

Such satisfaction is uniformly possible. It depends almost entirely upon knowing what and how. For good painting and good decoration rest upon a few foundation principles, which do not change. All the principles here stated are the ones followed by the best painters and decorators the world over, and they make this little book of practical painting helps well worth preserving for reference.

The object in exterior painting is to preserve the wood and to beautify it with color. The three considerations for the owner are the painter, the color scheme, and the paint. A wise selection of the painter usually means good advice in choosing the paint materials and the color.

Selecting a Painter

A good way to choose a painter is to find out what class of work he is doing—who are his customers. If he works for the best people, can refer to excellent jobs he has done or is doing, and asks a reasonable price for his work, he is probably a man who has taken the necessary years to learn the trade, and is therefore competent and reliable. But don't expect him to compete in price with the fellow who works by guess and who sprang up a full-fledged painter over night.

The range of colors suitable for exterior painting is somewhat limited. Brilliant colors would be too

conspicuous and many of the beautiful soft tints which are available for interiors would not stand either the glare of the sun or the rigors of rough weather. The problems to consider are permanence or durability, and harmony with surroundings.

General Suggestions on Color

A house which is set closely among trees or shrubbery should not be painted green or olive, though green for the trim may possibly be used. Colors contrasting with the surroundings are better for the body.

If a house is low, with a tendency to "squattiness," a dark color should not be used. Paint it light and preserve the benefit of what height it possesses.

Nothing is better than pure white for certain styles of country and suburban houses, especially if set snugly against a green background and amidst green surroundings. Naturally, however, white is a poor scheme for factory towns or other smoky localities. A light gray, like French or pearl gray, may be more durable than pure white, and yet give nearly white effects.

Houses with shingled upper stories or gables as a rule should be painted on the lower story a lighter shade than the shingles. The shingles may then be Indian red, dark brown, dark green or some olive shade. The body should harmonize, as light or dark olive with Indian red, cream with browns, the grays with dark green or dull red.

Not all colors and tints are equally durable. Colors like the grass greens, blues, and comparatively cool shades of yellow, hasten the deterioration of the paint film. This is due to the fact that they do not reflect or turn back the heat rays of the sun, but allow them to penetrate the film.

The Most Durable Colors

Tints based on the reds, brown and blacks are, as a rule, the most durable. Thus the grays, the slates, the browns, the richer yellows, etc., are excellent for wear and are at the same time the most pleasing on the house. We therefore recommend them most frequently in our designs.

Perhaps a word should be added for the benefit of those who may have always thought of white-lead as good for white paint only. The fact is, white must be used as the base in making all paints of light tint, and many paints of dark shades, too. Black and certain intense shades of blue, red, brown, and yellow can be produced without using any white base, but by far the greater number of tints, especially those most suitable for house painting and the most durable for that purpose, are made by mixing a small portion of tinting color with a large portion of white-lead. A few ounces of color pigment are often enough to tint 100 pounds of white-lead to the desired shade.

Choosing the Paint

Of utmost importance is the choice of the paint, and here is where the house-owner should know

the fundamentals. All paint is made of solid particles, called the pigment and a liquid called the vehicle. Among white substances used as pigments are white-lead, zinc oxide, whiting, silica, barytes, chalk. Among the liquids used as vehicles are linseed oil, turpentine, mineral oils, fish oil, and various oils from such materials as corn, wood, soya bean, and cottonseed.

Now it happens that one of these pigments, white-lead, and one of these vehicles, linseed oil, possess qualities which fit them for use in paint as none of the other vehicles and pigments do. It also happens that these two substances, white-lead and linseed oil, when both are pure, have so remarkable an attraction for each other that when mixed together the combination is unusually close and strong. They have for centuries made a complete paint which no science, ancient or modern, has been able to improve.

To understand further the reason for the superiority of these two substances as paint materials, consider briefly what a paint coat should do.

- 1. As a decorative material it must hide the wood or other substance on which it is applied with the fewest possible number of coats.
- 2. It must dry soon to prevent dust and insects from sticking fast to it.
- 3. It must anchor into the pores of the wood with a grip that will hold it where it is put.

- 4. As a preservative of the wood, it must absolutely keep out all moisture. It must withstand the roughest weather conditions, from scorching sun to extreme cold, with driving storms.
- 5. It must wear down smooth from the top, otherwise the laying of coat upon coat would finally make a thick mass, certain to come off in patches when a new coat was applied.

All these requirements the lead-and-oil film meets. It has great power of combining with oxygen, which insures thoro drying; it is impervious to moisture; it is remarkably opaque; and it has a certain toughness which lets it stretch rather than break under climatic changes.

Avoid Adulteration

If these two substances make the ideal paint, why are they often adulterated? For two reasons: first, to cheapen the paint to a point at which property owners who are buying by price and not by value will buy it; second, to create a new market for certain materials which look to the uninformed as if they might make paint.

The consumer's interest lies in avoiding all adulterants, as the best master painters have done for generations. Experiments are sometimes interesting, they may be instructive, and occasionally they are profitable. But to experiment with the painting of your home is decidedly risky. You can't discard a

disappointing result in a day, and even a year is too soon to do a painting job over. If the result is bad it stays bad a good while.

Dependable Paint

Knowing what is certainly excellent, reliable, and thoroly tested, it is the part of good judgment to stick to that. The white-lead now sold under the Dutch Boy trademark has enjoyed a clean reputation for purity during more than one hundred years. The trademarked steel kegs and the sealed cans of Dutch Boy linseed oil give the purchaser of them ample assurance that he is getting the best paint materials his money can buy.

White-Lead for Distinctive Interior Decoration

All that has been said of pure white-lead as an ingredient for outdoor paint applies equally to paint to be used on woodwork inside, except that there are no great changes of temperature indoors and hence no particular danger of cracking and scaling.

A more distinctive use of white-lead indoors is as paint for plastered or board walls. The points to consider in the treatment of walls are beauty, cleanliness and economy. Beauty involves color and style of finish. Cleanliness depends upon washability and consequent freedom from dust or other impurities. Economy has to do with cost and with years of wear. These three results are best reached by the use of paint.

To consider color first, there are certain rules or principles that may be followed in the selection of colors. One of these fundamental rules pertains to fitness. A color may be beautiful in itself and yet be out of place on the walls of a room. The home exists primarily for use, and while color is employed for the sake of giving pleasure, there is a wide difference between its use for beauty and its use for show. Beauty and fitness must go hand in hand.

Color for walls should always be chosen with reference to the things which will be used in the home. If an interior is new, the whole scheme of decoration may be worked out harmoniously to include the painting, the rugs or carpets, the furniture and the window curtains. When an interior is to be redecorated, the wall colors selected must harmonize with the furniture, rugs and hangings already in use.

A practical American artist and decorator of the highest standing says: "Have definitely in mind what your ideal of the room would be if you could have everything new and have it at once. . . . Start with the background of the room. If \$25, \$50, or \$100 be used, let that be expended to make the woodwork, the walls, the ceiling and the floor a suitable background. . . . The mistake made by most people, including many decorators, is in trying to make things appear moderately satisfactory against an impossible background."

How Color Affects the Room

Take into account the natural lighting of a room, or its outlook, when selecting colors for it. Since yellow is a sunny color, it is well suited for use in a north or poorly lighted room. On the other hand, soft green, bluish gray or gray green may well be selected for rooms facing the sun that might be too suggestive of warmth on bright days, if the dominant color were yellow or red.

Colorists tell us that yellow cheers and stimulates, red excites, blue restrains and calms. They tell us, too, that since red is an advancing color a room in red contracts, while a room in blue expands, because blue is a receding color. Whatever selections are made, large areas should be in subdued tones. Bright reds, deep blues, purple, orange, brilliant green may be effective in certain combinations when used in small areas; when overdone they become vulgar.

Do not introduce a variety of color schemes on a floor or in a suite. If the living-room, library, dining-room and hall, for example, communicate by wide openings the scheme may well be the same thruout those rooms. If the openings are single doors, greater freedom is permissible. Where a hall separates two rooms a different scheme is allowable in the two rooms providing there is a key color running thru all the schemes that ties them together. Plan the combination so that when seen from a chief view-point, as the entrance to the house, or from the head or the foot of the stairs, the general effect is a complete, harmonious unit.

Be Sure Your Colors Harmonize

This principle of harmony should be applied also to hold together the ceiling, sidewalls and floor of a room. A perfectly white ceiling with ivory woodtrim and soft yellow walls would be a violation of that principle. The white of the ceiling would be unrelated to the colors on trim and walls. A little yellow in the ceiling color, to make it cream, will key the scheme together and make it harmonious.

Keep the colors subdued and avoid strong contrasts. Walls, floor and ceiling should always be less intense than the objects which are to appear against them. Using delicate, neutral tones, with ceiling lightest, sides next, floors darkest and trim either a deeper or a lighter shade than the sidewall color, gives the room or the suite an air of restful comfort.

Rules are Safer than Whims

Most of us like to exercise our personal taste in the selection of a color scheme, altho that is not always a safe guide. What pleases one person may offend another. The laws of harmony do not change, and therefore they cannot depend on individual likes or dislikes. Color rules are safer guides than color preferences, and established rules should be followed just as earnestly where the decoration is simple and inexpensive as where it is elaborate and costly.

There is no reason at all why the color even in the most modest of homes should not be a delightful, rest-giving harmony. Nothing is too good for the things that closely affect our daily lives, and in the matter of interior decoration, it is fortunate that real excellence and simple beauty are questions of choice rather than of cost. When one considers that color

is the thing we see and that the pleasure we derive from interior painting depends on the color and on the general style of finish, the utmost care should be used in selecting them.

Beautiful Effects with Flatting Oils

A marked increase in the popularity of painted walls followed the successful efforts to develop flatting oils which would combine well with pure white-lead. The old white-leaded walls, built up with from four to ten coats of white-lead, linseed oil and turpentine hardened like part of the wall itself and were as durable as stone. There was nothing better and nothing more beautiful, and much of that class of work is still done. Nevertheless, the rich, velvety finish of the delicate soft-tone paint made with white-lead and a flatting oil has proved to be equally practical and beautiful, and is quite attractive from the standpoint of economy. Instead of many coats, three give excellent results and even two with proper preparation are often satisfactory.

When the decorator makes up his own paint from white-lead and flatting oil, the color range is as wide as his client's taste. "Just a shade deeper, or a trifle lighter," or "a little more on the gray order," is always possible and easy. Moreover, a wide variety of the most beautiful effects is possible. To name some of them: the lustreless finish, soft and velvet-like; semi-gloss, like an egg-shell; full-gloss, sometimes preferred because it soils less easily; stippled; tiffany, a blending or combination of various colors;

shaded, from darker below to lighter above; glazed, a two-tone effect secured by the use of a lake or transparent tinted film over the top color coat.

The Ideal Treatment for Walls

When thinking of beauty and harmony, think also of the durable, the sanitary and the economical. A white-leaded wall dries very hard, which means that it lasts for years and stands frequent washing with tepid water, mild soap and a soft cloth or sponge. Washing freshens and renews a white-leaded wall as really as repainting does. The well washed wall is actually clean, and nothing could be more sanitary.

A justifiable claim for the painting of walls with whitelead and a flatting oil is that it gives a maximum of wear, of cleanliness, of artistic beauty and of satisfaction, all at a minimum cost.

The color plates furnished for users of Dutch Boy white-lead have been prepared by decorators who are thoroly familiar with the principles and the practice of the best decoration. Any one who follows the suggestions given for these color schemes may feel confident of the most pleasing results. This applies equally to exteriors and interiors. Our Department of Decoration will gladly furnish additional suggestions and will cheerfully answer any inquiries. Your needs, if you tell them to us, will be our care.

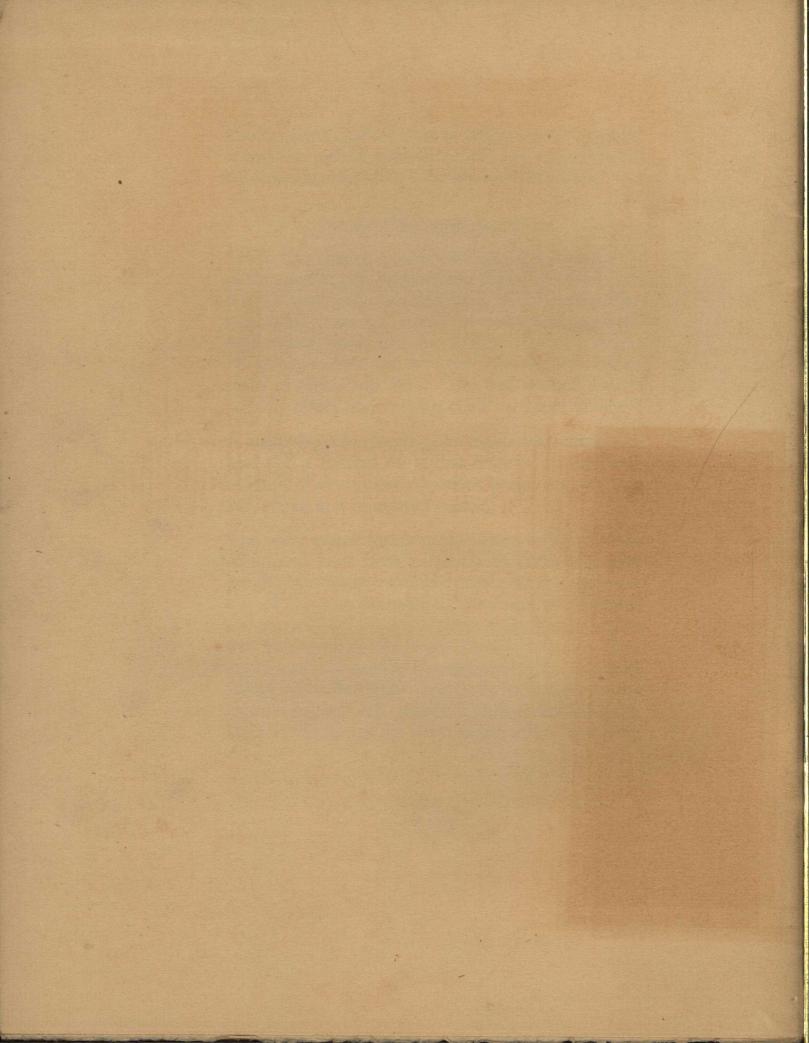




PLATE I. GOTHIC CHURCH

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IMPLE dignity marks the decorative scheme of this small Gothic church. The plain bands, blue on the sidewalls and gold on the ceiling, are in striking contrast to the ornate stencil patterns sometimes used.

Sidewall color, 674.

Wainscot, darker tone of same color.

Ceiling, 676.

Seats and other woodwork stained English oak, or painted a grayish brown, if of soft wood.

An alternate color scheme would be

Sidewalls 673, with a wainscot darker than 673. Ceiling, 673.

Bands outlining ceiling panels, 678.

Woodwork, including seats, mahogany finish.



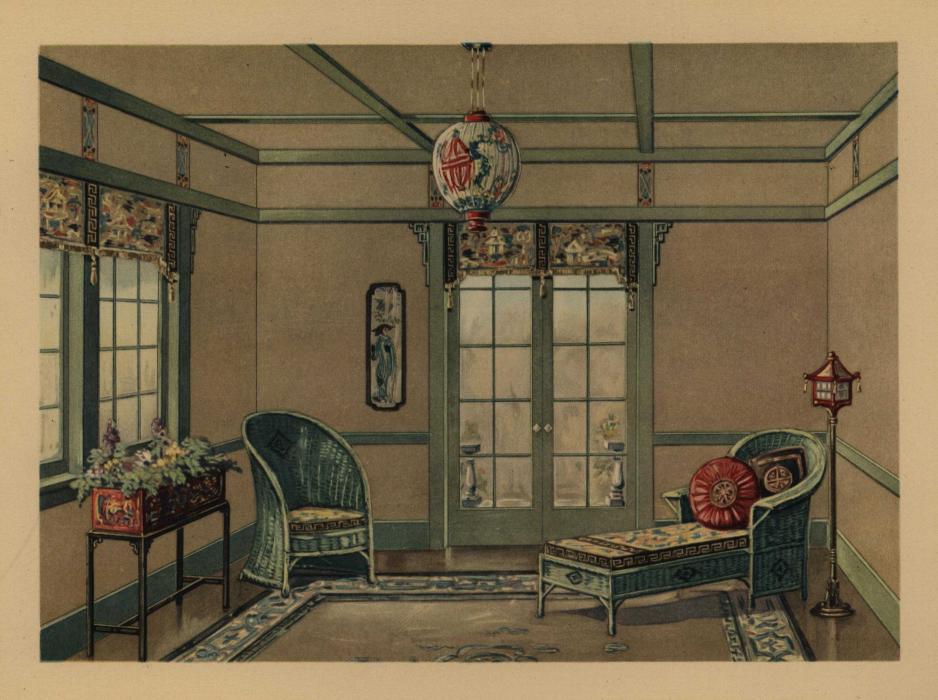


PLATE II. JAPANESE SUN-ROOM

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F comparatively few houses are built with an actual Japanese room, it is fortunate that many homes have sunny rooms which would lend themselves well to a color treatment like that shown here. If the little Japanese touches—the floor lamp, panel pictures, window hangings and ceiling light—are not available, more ordinary articles may take their place, with the same color treatment.

Sidewalls, 676.
Woodwork, 677.
Ceiling and frieze, 675.
Decorative fabric, tan, blue and black.
Rug, gray and blue.
Wicker chairs, green.

Alternate scheme

Sidewalls, 675.
Ceiling and frieze, 679.
Woodwork, 683.
Decorative fabric, orange, black, deep green and blue.
Wicker chairs, brown.



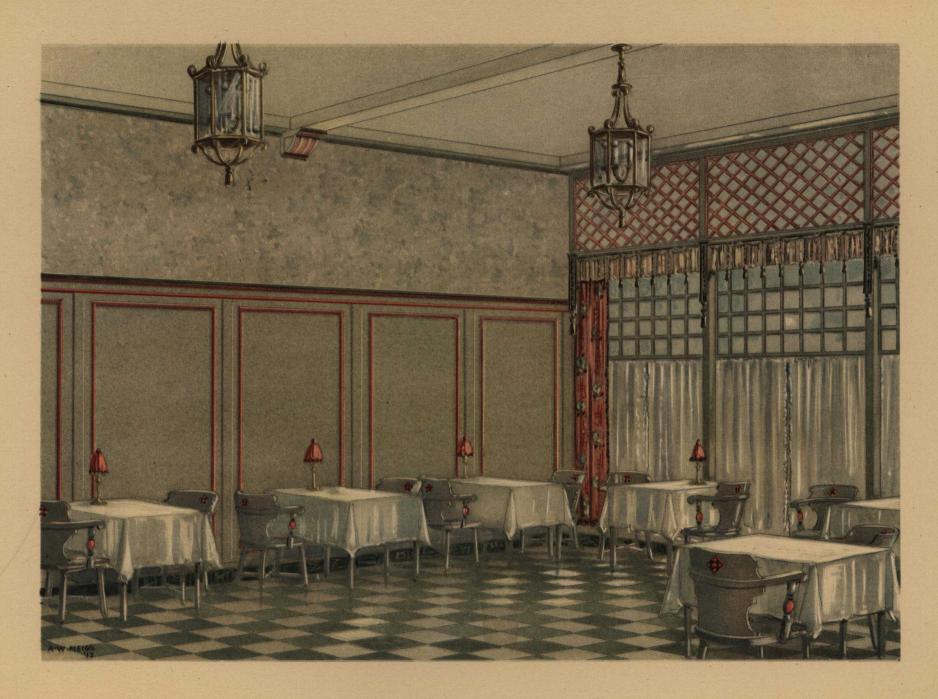


PLATE III. GRILL OR RESTAURANT

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BSERVE that the decoration of this room is delicate rather than ornate, simple rather than gaudy. The wall treatment particularly would come within the scope of modest decoration, and at the same time it is refined enough for a grill-room in any well furnished hotel.

The scheme consists of three tones of taupe and gray, 659. Upper sidewalls, blended or mottled, gray and rose, 659, 669 and 678. Panel bands, coral, same tone as shown in the drawn curtain.

Woodwork, medium tone of gray.

Alternate scheme for restaurant

Lower sidewalls, 676 and 678 blended. Upper walls and ceiling, 676. Woodwork, 680, with deep blue lines or bands. Decorative fabrics, old blue with designs in orange, brown and black.



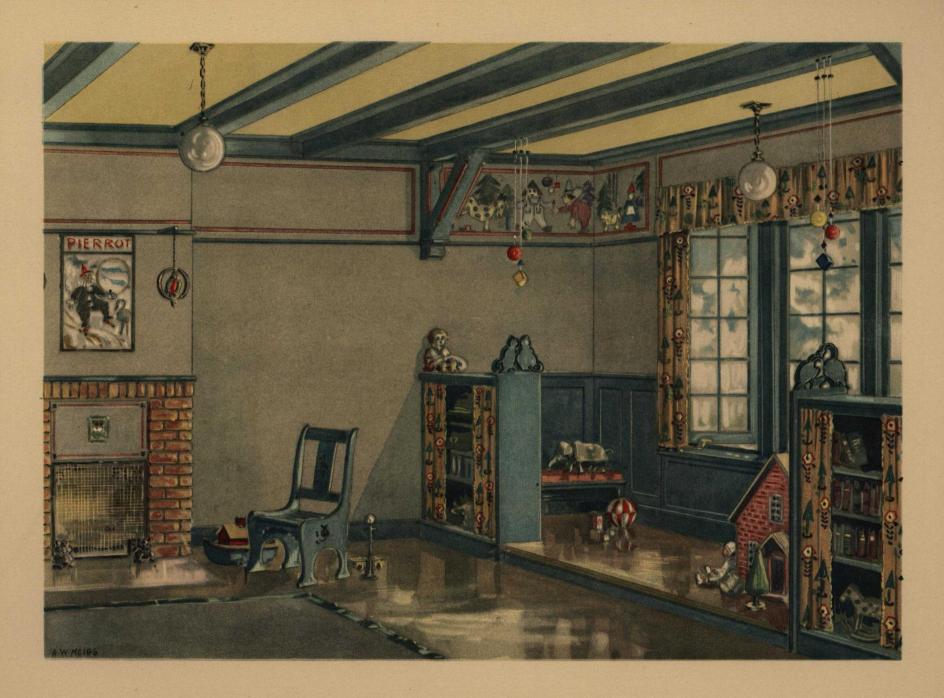


PLATE IV. NURSERY

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HIS play-room is full of suggestion. If the circumstances of the family permit, such a room may be given over entirely as a formal nursery. For the most of us, with more modest means, one end of a good sized living-room may be set apart with a raised floor and little book-shelf wings as the children's own play-corner. This excellent color treatment will be suitable in either case.

Sidewalls, 659.
Ceiling, 680.
Woodwork, 623.
Panel bands, dull orange.
Rug, neutral gray with blue border.
Decorative fabric, dull orange with blue and green figures.

Another appropriate scheme for this nursery

Sidewalls, 672.
Ceiling, 656.
Woodwork, 640.
Panel bands, dull green.
Decorative fabrics, chintz with brown tones and bright flowers.
Rug, brown.





PLATE V. CLUB LOUNGE

PLATE V. CLUB LOUNGE

HE charm of this semi-public lounging-room lies chiefly in its color. The furnishings are not costly, yet the fine color harmony gives the room an air of comfort and refinement. The color treatment could be successfully adapted to a

Sidewalls, 674.
Ceiling, lighter tone of 675.

Woodwork and large chairs, greenish blue.

Smaller chairs, old ivory and coral.

Decorative fabrics, greenish blue, green and coral.

Alternate colors for this room

Sidewalls, 659.

Ceiling, 680.

Woodwork, old ivory.

Furniture, mahogany.

Decorative fabrics, gay printed linen in orange, blue

and brown.





PLATE VI. ASSEMBLY HALL

PLATE VI. ASSEMBLY HALL

HIS plate shows a room suitable for a society lodge-room, a music-room, or an assembly-room in a schoolhouse, court-house or other public building. The prevailing color note is soft gray, which is delightful in itself, but which receives an added charm from cream or gold bands which mark off the panels, and from the coral tones in the platform, rug and the draperies.

To get the effect shown in the picture, use 659 for the sidewalls, with a lighter tone of 659 for the frieze and ceiling, and a deeper tone of 659 for the woodwork. For frieze panels use 680.

For an alternate color scheme

Sidewalls, 640.
Ceiling, 656.
Wood trim, 672.
Frieze panels, old ivory.
Rug and draperies, blue, green and old gold.



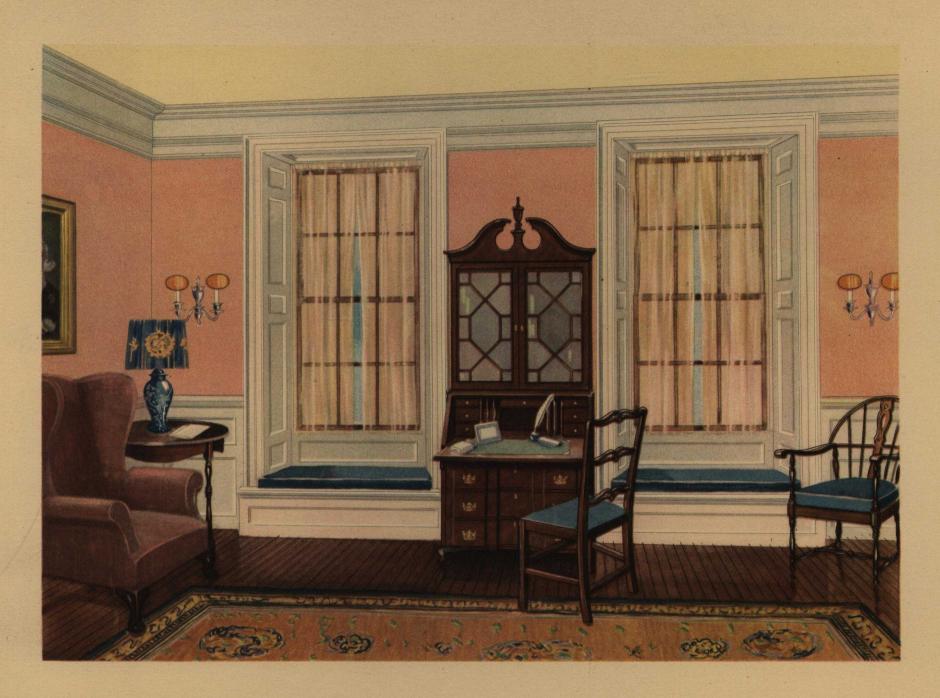


PLATE VII. UPSTAIRS WRITING-ROOM

PLATE VII. UPSTAIRS WRITING-ROOM

ERE is an attractive treatment for a room upstairs which may be used as a sitting-room or a writing-room. In large houses there is often an alcove or a space at the end of a hall which serves such a purpose. The decorative handling would be equally suitable for a bedroom.

Sidewalls, buff.
Ceiling, 656.
Woodwork, white.
Decorative fabric, 678.
Rug, old gold with dull blue figures.

Alternate scheme for same room

Sidewalls, 640.
Ceiling, 656.
Woodwork, ivory.
Rug, cottage style, rag-woven.
Decorative fabric, gay chintz, slip cover for large chair.



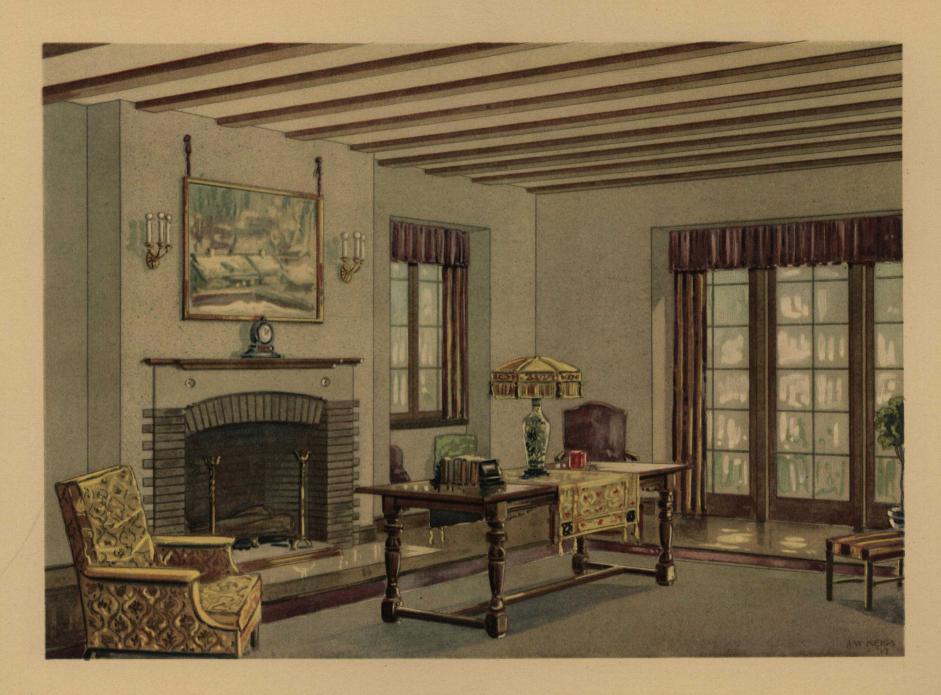


PLATE VIII. LIVING-ROOM

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HE decorative plan in this living-room is based upon plain walls in gray, and plain rug, with ample opportunity to show bright colors in the furnishings. This is an excellent plan to work by generally, because it permits of changing at will the less permanent features of the room, such as lamps, slip covers, window hangings or pictures.

Sidewalls, 676.
Ceiling, 680.
Woodwork, light walnut.
Rug, like sidewall, but darker.
Decorative fabric, mulberry and gold.

Another excellent color scheme

Sidewalls, 675.
Ceiling, 656.
Woodwork, old ivory.
Rug and fabric, sage green.





PLATE IX. RECEPTION HALL

PLATE IX. RECEPTION HALL

HIS room may be regarded as a spacious reception hall in a large house or as a living-room. The massive stairway and fireplace call for a plain treatment of the walls, while the large inviting chairs and the portieres furnish the strong

color contrasts.

Sidewalls, 640.
Ceiling, 672.
Woodwork, 633, rubbed to a dull finish.
Rug to repeat the tone of the woodwork.
Fabrics, bright figured chintz or linen.

Alternate scheme for Reception Hall

Sidewalls, 675.
Ceiling, 656.
Woodwork, 623, rubbed down.
Rug, tan with a little green in a quiet pattern.
Decorative fabric, deep blue green.





PLATE X. TILED HALL

TILED



in good order is sure to increase the popularity of tile wherever it can be used. Any feeling of coldness is readily overcome by a well chosen color scheme. ILING for halls in private houses is less common in our country than it is in Europe, but the attractiveness of recent care tile products, together with the constant Europe, required to keep floors of wood

Tiles, black and light warm gray. Spindles, 660. Stair treads and hand rail, mahogany. Sidewalls, 675. Decorative fabrics, 678 with pink figures. Panel lines, old blue, 678. Ceiling, lighter tint of same color.

Alternate scheme, with same tiling

The numbers refer to colors on the Stair treads and hand rail, mahogany. Spindles, ivory. Ceiling, 68o. Woodwork, 659. Decorative fabric and panel lines, old rose. "Color Harmony" folder,

"F 10-17."





PLATE XI. LIVING-ROOM

PLATE XI. LIVING-ROOM



IMPLICITY is the keynote of this room. All the features are good, but the room is neither over-furnished nor over-decorated. There is a fine harmony between the walls and the rug.

Sidewalls, 659. Ceiling, 680. Rug, Mulberry. Woodwork, white. Hangings, warm gray.

Another color scheme for this Living-Room

Sidewalls, 675. Ceiling, 679. Woodwork, ivory. Rug, 640.

Hangings, orange and black with prominent design.

The numbers refer to colors on the "Color Harmony" folder, "F 10-17."





PLATE XII. COLONIAL BEDROOM

PLATE XII. COLONIAL BEDROOM

SIDE from the furniture, the decorative scheme of this bedroom is severely simple, and it is as suitable for a sleeping-room with modern furniture as for this room with colonial chairs and a four-post, canopy-top bed.

Sidewall, 676.
Ceiling, lighter tone of 676.
Woodwork, 656.
Floor, brown, with rag rugs.
Decorative fabric, chintz in old rose and green.

Alternate color scheme for this plate

Sidewalls, 672.
Ceiling, 656.
Woodwork, white.
Decorative fabrics, natural linen, figured with robin's-egg blue and yellow.

The numbers refer to colors on the "Color Harmony" folder, "F 10-17."





PLATE XIII. DINING-ROOM

PLATE XIII. DINING-ROOM

HE charm of this dining-room comes from the pleasing contrast between the old ivory of the walls and the rich blue of the draperies. The same color combination appears also in the excellent Chinese rug. The room is restful, but the unusual pattern of the rug helps give it variety and character.

Sidewalls, 672.
Ceiling, same color, but lighter.
Woodwork, white.
Rug, putty body with blue border.
Decorative fabric, Copenhagen blue.

Alternate color scheme for this Dining-Room

Sidewalls, 675.
Ceiling, 679.
Woodwork, 677.
Decorative fabrics, figured chintz or tapestry in blue, green and dull orange.

The numbers refer to colors on the "Color Harmony" folder, "F 10-17."





Plate XIV. Body No. 660, Trim and Window Sash No. 623, Blinds No. 620.



This type of house frequently seen in the country and in small towns offers quite a wide range for color treatment. White, buff, green or gray for the body, with trim of a contrasting color or of a different tone from the body color, and with red or green blinds, will give a pleasing result.

A serviceable alternative would be a brown combination, No. 655, for body and window sash; darker brown, No. 639, for trim; dark myrtle green, No. 644, for blinds.



Plate XV. Trim and Window Sash White, Blinds and Door No. 682.



Where the brick walls themselves are left natural, excellent effects may be secured by a skillful use of color on doorways, window frames and blinds. This entrance has great distinction.

Another suggestion that will be equally good is a light cream, No. 646, instead of white, with a dark myrtle green, No. 644, for the blinds and door.



Plate XVI. Body, Trim and Window Sash White, Blinds No. 647.



Broad shingles with solid shutters are rarely seen, but their attractiveness strongly commends them to anyone planning to build. This quaint Dutch Colonial house with its simple white body and window sash, with shutters of grayish green, No. 647, is pleasing and home-like. Two tones of gray, No. 621 for body with No. 620 for trim and blue green, No. 682, for the blinds, will be found equally interesting for an alternative.

The same color treatment would apply for clapboards as for shingles.

The numbers refer to "Color Harmony" folder, F10-17.



Plate XVII. Body, Trim and Window Sash, White, Blinds 638.



Next in importance to the preservation of the timber of the house is the selection of colors that will make more beautiful and more pleasing the house itself.

The charm of this house is in its simple color treatment. The body color should always be very light. If white is not desired, it is a perfectly safe selection to use No. 646 for the broad clapboards, and white for the trim, with blinds in dark green, No. 644 or 682.

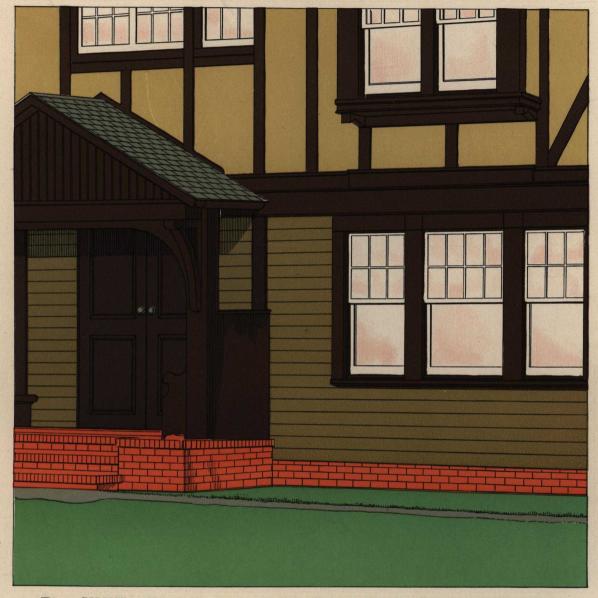


Plate XVIII. Body No. 646 and 655, Trim No. 638, Window Sash White.



This English style of house, commonly called half-timbered, is most frequently seen in cement or stucco. The house illustrated has clapboards on the lower story and cement above. In such a combination two tones may be used for body colors, as shown.

Dark Red, No. 650, or dark green, No. 644, would be equally effective for trim. The window sash should be white or else like the body of the house.

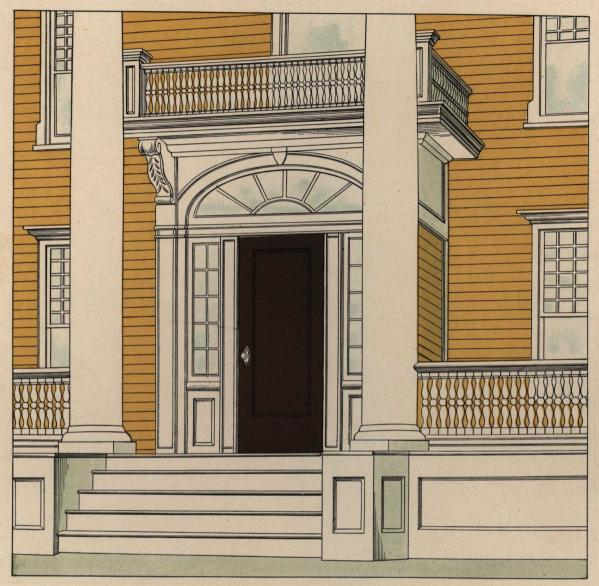


Plate XIX. Body 642, Trim and Window Sash White.



Custom has narrowly limited the choice of colors for the exterior of the Southern Colonial type of house. Colonial yellow, 642, with white trim, or else white body, with Colonial yellow gives best distinction to this type of architecture.

Where outside blinds are used, dark green, 644, or dark blue green, 682, are suitable for a white body. For a yellow body, dark red, 650, or dark brown, 638, are frequently used.

Colors for Dutch Boy White Lead



T WILL be seen that all the color blocks are in groups. Each group is a perfect harmony. In outdoor painting, any color of a group may be taken for the body of the house and any other one for the trim. Similarly

in the flat tints, each two form a harmony. Use the lighter tint for ceilings and the deeper for side walls.

No one who selects colors from this folder need feel limited by these 24 combinations. The two chief advantages of the grouping are (1) to show how the different colors go together, and (2) to show certain combinations that are unmistakably correct.

In choosing the proper color scheme for the exterior painting of a house its style, size, location and surroundings should be carefully considered.

Generally, houses surrounded by trees and foliage look well when painted white or cream with green or red roofs; while those that are more exposed to view, whether because of their elevation or because they lack nearby foliage, may properly be painted in warmer, brighter colors.

Small houses are better when painted in light colors. This increases the apparent size and adds dignity to them. Houses that are tall and narrow, with irregular gables, may be foreshortened by painting the gables a darker color than the body of the house.

The house built on colonial lines is most appropriately painted either white or colonial buff, or else buff with white for trim. Blinds which are a feature of this type of dwelling may be deep green or red. Window sashes appear best when painted in dark colors. This adds to the richness of the glass and gives the window depth.

For interior decoration, the color of the walls, ceiling and wood trim should blend into one another, avoiding great contrasts in color, and should be selected with relation to adjoining rooms. The wall color is usually the dominating color and all else that is used should harmonize with that.

The atmosphere or effect of the room depends on its color. It may be cheerful, gloomy, cold or formal, according to the color selected. Dining rooms should radiate cheerfulness and hospital'y. Living rooms should be simple, warm and subdued, and restful in color. Bedrooms should be light, dainty, airy and perfectly sanitary. Colors for walls should be soft, not glaring, as they are a background for other furnishing. Violent or strong colors, large figures and strong designs never make a good background. Sunny rooms need cool colors, cold rooms need warm colors, like soft tan, vellow or brown.

These are general rules that cover good decoration. All of them should be considered, whether one is decorating a bungalow, an average house, or a mansion.

Color is important, because that is the thing we see. But the material and workmanship are important, too, because on these depend the way the paint coat wears and the protection it gives your property.

The best known paint prescription is an old one-simply pure white lead, mixed with pure linseed oil and the necessary color. Nothing else has yet been found to equal it. Such paint wears down slowly and smoothly, so that when the time comes to paint again no expensive preparation is necessary.

It is one of the greatest objections to the substitutes offered for pure white lead paint that they leave the surface so rough, and sometimes even cracked and scaled, that it not only looks bad, but often requires the use of the gasolene torch to smooth it down before repainting. This preparatory work is dangerous, and besides it costs time and money which, of course, must be added to the original cost of those substitutes before their cost is compared with that of pure white lead and oil.

While the superiority of white lead for outdoor painting has long been known and acknowledged, its value in wall decoration is only gradually becoming appreciated. Large contracting master painters commonly use it in decorating libraries, schools, churches, hospitals, office buildings and the more pretentious homes. But the soft effects gotten with white lead paint, mixed flat and tinted to suit any fancy, will give simple dignity and character to the walls of the modest home as well as to those of an elaborate one. It is a question of selection rather than one of cost.

If your painter insists upon having the wood dry before he begins his work, if he takes time and care to clean and dust the surface thoroughly, if he warns you that it is dangerous to repaint over an old coat that has cracked and scaled, if he cautions you against the false economy of skimping the work to two coats when there should be three, or to one coat when there should be two, if he allows ample time between coats for the work to dry, if he urges you to buy well known, reliable materials, such as Dutch Boy white lead, and have them mixed to suit exactly the conditions on your house, you may feel pretty sure he wants to give you a job of painting that will please you and will make you one of his steady customers. Those are all marks of the competent and trustworthy painter.

APPROXIMATE FORMULAS

E SURE the tinting colors are added gradually. Stop when the desired shade is reached. The proportionate weights given in the formulas are only approxi-

In all the following formulas, except Nos. 632, 638, 641, 643, 644 and 650, 100 lbs of Dutch Boy white lead are used.

- -6 oz. prussian blue 645-11 lbs. 7 oz. french ochre lbs. 11 oz.french ochre 6 oz. venetian red 1 lb. lampblack 1 oz. lampblack
- 621-10 oz. french ochre 646-1 lb. 7 oz. french ochre oz. lampblack l oz. med. chr. yellow 4 oz. med. chr. yellow ¼ oz. lampblack 2 oz. prussian blue
- 647-8½ lbs. med. chr. yel. 622-4 oz. med. chr. yellow 6½ lbs. med. chr. green 2¼ lbs. lampblack. 3/4 oz. lampblack 2 lbs. french ochre
- 623-9 oz. med. chr. yellow 648-3 oz. french ochre 13/4 lbs. med. chr. yellow 6 oz. lampblack 3 lbs. 12 oz. m. ch. green oz. lampblack
- 649-4% lbs. french ochre 624-8 oz. med. chr. yellow 1 oz. lampblack 4 oz. med. chr. vellow lb. med. chr. green oz. lampblack 7 oz. med. chr. green 625-5 oz. med. chr. yellow
- 650-Indian red straight % oz. lampblack 626-2½ lbs. med. chr. yellow 651-2½ lbs. med. chr. yellow 12 oz. lampblack 10 oz. lampblack 12 oz. lampblack 2½ lbs. venetian red.
- 652-1 oz. lampblack 13/4 lb. lemon chr. yel. 627-2 lbs. yellow ochre 8 oz. prussian blue 1% lbs. venetian red 7 oz. med. chr. yellow
- 653-561/8 lbs. french ochre 628-41/4 lbs. french ochre 4 lbs. lampblack oz. lampblack
 - 654-8 lbs. french ochre 3 oz. lampblack -1 lb. 6 oz. venetian red 40 lbs. French ochre 11 oz. lampblack
- 655-33/ lbs. french ochre 1 oz. lampblack 4 oz. med. chr. yellow 630-101bs. 11 oz.french ochre
- 656-11 oz. french ochre 631-4 lbs. french ochre
 ½ oz. med. chr. yellow
 ½ oz. lampblack
 656-11 oz. french ochre
 657-1½ lbs. med. chr. green
 13 oz. med. chr. yellow 13 oz. med. chr. yellow 3 oz. lampblack
- 632-100 lbs. light chr. green 8 lbs. med. chr. yellow 658—1 oz. med. chr. yellow 1 lb. lampblack 3½ oz. french ochre 4 oz. prussian blue
- 659-1½ lbs. french ochre 3 oz. lampblack 633-5 lbs. med. chr. green lbs. med. chr. yellow l oz. venetian red 9 oz. lampblack
- 634-21bs.10 oz. lemon ch.yel. 660-11/4 lbs. french ochre 2 oz. lampblack ½ oz. lampblack 14 oz. med. chr. green 661—9 oz. med. chrome green
- 12 oz. prussian blue 4 oz. lampblack 635-25 lbs.6 oz. med. chr. yel. 13 oz. med. chr. green 7 lbs. 5 oz. lampblack 662-1/2 oz. lampblack
- 636-14 lbs. 10 oz. med.chr.yel 13 oz. med. chr. green 2 lbs. 9 oz. lampblack 9 oz. lemon chr. yellow 663-6 oz. med. chrome green
- ½ oz. prussian blue 1 oz. med. chr. yellow ½ oz. lampblack 637-2 lbs. 15 oz. french ochre 1 lb. 3 oz. med. chr. yel. 4 oz. lampblack
- 638-100 lbs. french ochre 664-9 oz. med. chr. green 1 oz. prussian blue 28 lbs. 14 oz.venetian red 5 lbs. 6 oz. lampblack 2 oz. lampblack No white lead 665-10 oz. french ochre 4½ oz. med. chr. vellow
- 639-15 lbs. 11 oz. fr. ochre 2 lbs. 5 oz. venetian red 666—1 oz. lampblack 9 oz. lampblack
- 640-9 lbs. 11 oz. fr. ochre 667-153 lbs. french ochre oz. venetian red 1¾ lbs. venetian red 5 oz. lampblack 2 oz. lampblack
- 668-3½ oz. french ochre 1½ lbs. med. chr. yel. 2 oz. lampblack 669-2 oz. med. chr. yellow 4 oz. venetian red 641-100 lbs. venetian red 47 lbs. 14 oz. indian red No white lead
- 642-11 lbs. french ochre 1 lb. 9 oz. med. chr. yel. 670-93/4 lbs. french ochre 643-White only
- 644—100 lbs, med. chr. green 22¾ lbs. med. chr. yel. 9 oz. lampblack No white lead 5 oz. venetian red 1 oz. lampblack
 - 671-9 oz. french ochre

COLOR HARMONY

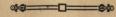
Practical Help in the

Selection of Colors

For House Painting **Exterior and Interior**



AUTION-The formulas on another page are printed rather as a guide to tell the painter what the color ingredients are than to give him the exact quantities. Every experienced painter knows that there is often a marked variation between the color pigments of one manufacturer and those of another. He therefore adds his tinting material to the white lead gradually, and stops when the desired shade is reached, no matter what the formula says.



National Lead Company

NEW YORK, BOSTON, BUFFALO, CHICAGO CINCINNATI, CLEVELAND, ST. LOUIS SAN FRANCISCO

John T. Lewis & Bros. Co. - - Philadelphia National Lead & Oil Co. - Pittsburgh

Twelve Good Combinations for Exteriors



DUTCH BOY RED LEAD

THE only ingredients composing Dutch
Boy red lead are pure linseed oil and
pure red lead. The latter is ground so
fine that the coarse particles containing unoxidized litharge kernels are eliminated. This
makes it possible to keep Dutch Boy red lead
in paste form, something which cannot be
done with ordinary commercial red lead.

The same extraordinary fineness makes Dutch Boy red lead spread farther. The chief engineer of one of the largest organizations in America, after testing Dutch Boy red lead thoroughly, wrote to one of his colleagues in charge of a branch station that he found it to cover 50 per cent more surface than the same amount of dry red lead, that it made a more desirable paint, and that with the same expense for labor he could cover 50 per cent more surface per day.

The colors and formulas on the other side of this card show how simple it is to overcome possible objection to the brilliant orange color of red lead. By varying the color ingredients, a wide range of shades is possible. For a brilliant black add fifty-two pounds of paste lampblack (equivalent to about ten pounds of dry lampblack) and fifteen pounds of chinese blue to 100 pounds of Dutch Boy red lead.

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